

DEAREST ENEMY

AN AMERICAN MUSICAL COMEDY

BOOK BY HERBERT FIELDS

LYRICS BY LORENZ HART

MUSIC BY RICHARD RODGERS

Original orchestrations by Emil Gerstenberger and Harold Sanford

Reconstruction and additional orchestrations by Larry Moore

80749-2 [2 CDs]

CAST OF CHARACTERS

(in order of appearance)

Polly	Aine Mulvey
Adele	Christina Whyte
Caroline	Sarah Busfield
Mrs. Robert Murray	Kim Criswell
Jane Murray, her daughter	Rachel Kelly
Captain Harry Tryon, his son	Hal Cazalet
General William Tryon	Philip O'Reilly
General Sir William Howe	John Molloy
General Sir Henry Clinton	Joe Corbett
Captain Sir John Copeland	James Cleverton
Betsy Burke, her niece	Annalene Beechey
General Israel Putnam	Joe Corbett
Morgan's Scouts	Karl Harpur, Glenn Murphy
Washington's Envoy	Karl Harpur
General George Washington	Stephen Rea

Orchestra of Ireland

Fionnuala Hunt, concertmistress

First violin

Kenneth Rice
Sylvia Roberts
Ros Browne
Anne Marie Toomey
Katie O'Connor

Second violin

Nicola Cleary
Aoife Dowdall
Rachel Du
Siofra Grant

Viola

Beth McNinch
Karen Dervan
Errika Hounsley
Margaret Lynch

Cello

Gerald Peregrine
Grainne Hope
Siobhan Lynch

Double Bass

Dominic Dudley
Helen Morgan

Flute

Maíread English

Clarinet

Deirdre O'Leary

Conor Sheil

Cornet

Colm Byrne

Niall O'Sullivan

French Horn

Brian Daly

Bethan Watkey

Timpani

Chris Stynes

Drums

Caitriona Frost

Oboe

Matthew Manning

Bassoon

Ates Kirkan

Trombone

Paul Frost

Harp

Aisling Ennis

Percussion

Roger Moffatt

Chorus

Desmond Earley, Chorus Master

Sopranos

Sarah Busfield

Emily Doyle

Rebecca Gilbert

Ruth Malone

Elizabeth McLoughlin

Altos

Jill Hughes

Aine Mulvey

Aoife O'Hora

Fiona Peacock

Christina Whyte

Tenors

Ruari de Frein

Warwick Harte

Rory Lynch

David Morgan

Glenn Murphy

Basses

Tristan Caldwell

Mark Ennis

Jeffrey Ledwidge

Paul McGough

Oisín O'Callaghan

DISC ONE [TT: 39:09]

Act One

1. Overture	3:41
2. Heigh-ho! Lackaday!	4:31
3. War Is War	3:50
4. I Beg Your Pardon	4:01
5. Cheerio!	3:23
6. Full-Blown Roses	3:28
7. The Hermits	6:02
8. Here in My Arms	4:57
9. Finale Act One	5:11

DISC TWO [TT: 61:35]

Act Two

1. Entr'acte	2:06
2. Gavotte	3:10
3. I'd Like to Hide It	4:02
4. Where the Hudson River Flows	3:41
5. Bye and Bye (Runaround)	1:17
6. Bye and Bye (Underscore)	:40
7. Bye and Bye	4:59
8. Old Enough to Love	3:34
9. Sweet Peter	5:52
10. Yankee Doodle	2:32
11. Here's a Kiss (Underscore)	1:04
12. Here's a Kiss	2:13
13. Finale Act Two	4:26

Epilogue

14. Intermezzo	4:33
15. Opening Chorus—Epilogue	3:07
16. Bye and Bye (Reprise)	2:11
17. Finale Ultimo	4:19
18. Bows	2:07
19. Exit Music	2:15

Appendix

20. The Pipes of Pansy	3:14
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SYNOPSIS

ACT ONE

Merchant and importer Robert Murray (1721–1786), born in County Armagh, Ireland, owned a 29-acre estate in the area of Manhattan now called Murray Hill. The musical takes place at the Murray mansion and General Putnam's camp in the Battery at the very bottom of Manhattan.

Overture (CD 1, Track 1)

Heigh-ho! Lackaday! (Track 2)

It is September 15, 1776, and the young ladies are sewing for the men fighting with General George Washington. Robert Murray is in Philadelphia on business, and Mrs. Murray is in charge. Learning from her nephew Jimmy Burke that the British have landed in Kip's Bay, she's concerned about the safety of the young ladies under her supervision. The young ladies are thrilled over the thought of male society.

War Is War (Track 3)

Mrs. Murray's niece Betsy has gone for a swim in Kip's Bay, and when she frets over Betsy's safety, her daughter Jane assures her that Betsy can look after herself. Didn't she behave perfectly fine earlier in Philadelphia when she lost her petticoats and a handsome British captain retrieved them? Dismayed by this news, Mrs. Murray orders the young ladies to make themselves as ugly as possible. She sends Jimmy off to the Harlem Heights to ask Washington what she should do about the British invasion.

Looking for a suitable resting spot and refreshments for the landing British officers, Captain Harry Tryon, son of General Tryon, comes to the house. Jane flirts outrageously with him.

I Beg Your Pardon (Track 4)

General Howe, commander-in-chief, arrives with Generals Clinton and Tryon, their officers and *aides de camp*. Uninterested in fighting, General Tryon looks forward to meeting the New York ladies and having a good meal. General Howe is here to conquer and establish order. Captain Sir John Copeland reports that Washington has taken most of the rebel army north to the Harlem Heights, leaving General Putnam and around 4,000 soldiers in lower Manhattan. This should be a war of short duration.

Cheerio! (Track 5)

Unkempt and homely, the ladies horrify the soldiers. Elegantly dressed, Mrs. Murray graciously offers refreshment and hospitality.

Full-Blown Roses (Track 6)

Wearing only a barrel and followed by Sir John carrying her clothing, Betsy returns from her swim. It seems that, whenever he meets her, she loses her clothing, and he was the soldier who retrieved her petticoats in Philadelphia.

Jimmy returns with Washington's request for Mrs. Murray to detain the British officers long enough for Putnam's army to join him; with no British officers to order an attack, Putnam's army should pass safely through the City. Taking the initiative, Mrs. Murray flirts with General Tryon. She advises him to stay out of the Bronx. It's a zoo up there.

The Hermits (Track 7)

Dressed again, Betsy wishes Sir John were gone. After falling in love with her in Philadelphia, he is unhappy over her current coldness. She may hate the British, but he does have an Irish aunt, and he was awfully kind to her in Philadelphia.

Here in My Arms (Track 8)

Learning from Mrs. Murray that the officers must be detained, Betsy plays on Sir John's feelings for her. If she can make him believe that rebel activity will occur at the Murray house after the officers depart, perhaps he will convince General Howe to stay. Mrs. Murray has ordered the young ladies to make themselves as beautiful as possible, and she sends Jimmy to Putnam with Washington's plan.

Finale Act One (Track 9)

Convinced that Betsy only pretended to love him, Sir John denounces her. General Howe orders his men to stay. The soldiers and young ladies are happy over this turn of events while Betsy is heartbroken over her deception.

ACT TWO**Entr'acte** (CD 2, Track 1)**Gavotte** (Track 2)

Later that evening, Mrs. Murray's dinner is a success, and, despite her mother's feelings Jane and Harry are having a wonderful time. Betsy is bothered by her feelings for Sir John.

I'd Like to Hide It (Track 3)

Mrs. Murray tells the officers about the romantic charms of Manhattan.

Where the Hudson River Flows (Track 4)**Bye and Bye (Runaround)** (Track 5)

Observing a flirtatious encounter between Betsy and Sir John, Harry is amused by his confusion over Betsy's behavior.

Bye and Bye (Underscore) (Track 6)

Whatever chances they have for happiness seem far away. Betsy and Sir John can only wait and dream.

Bye and Bye (Track 7)

Believing him a spy, the British have captured Jimmy before he could reach Putnam's camp. Overhearing the password to get past the British sentries, Betsy decides to go to General Putnam. Much to the embarrassment of his son Harry, General Tryon continues to chase the ladies.

Old Enough to Love (Track 8)

Jane tells Harry about Pieter Stuyvesant, the Dutch governor of Nieuw Amsterdam and his wooden leg. During the diversion, Betsy leaves for Putnam's camp.

Sweet Peter (Track 9)

While General Tryon and the officers laugh over the latest song about the rebels, Betsy finds General Putnam. He gives her the signal for his army to march.

Yankee Doodle (Track 10)

Back at the Murray estate, it's growing late. Before retiring for the night, General Howe orders Sir John to keep watch and, should anything occur, to shoot to kill. Betsy returns. Sir John has been looking for her.

Here's a Kiss (Underscore) (Track 11)

Realizing that she may never see him again and that he may not survive the war, she begs him to stay and confesses her love.

Here's A Kiss (Track 12)

As the clock strikes midnight, Sir John falls asleep. Betsy appears, carrying a lantern, which she hangs in the window. A gunshot breaks the window, wounding Betsy, and waking Sir John. He shoots out the light, giving the signal for Putnam's army to march. Roused by the gunfire, Howe orders the officers back to Kip's Bay. As Sir John follows, Betsy faints in his arms and Mrs. Murray and Jane rush to her. Looking for British soldiers, several of Daniel Morgan's American scouts capture Sir John and take him away.

Finale Act Two (Track 13)**EPILOGUE****Intermezzo** (Track 14)**Opening Chorus** (Track 15)

It is 1783, and the war is over. The young ladies welcome their men home. Jimmy Burke is now a returning soldier, and Mrs. Murray is happy to have him home. She tells him that Betsy has recovered but she's terribly unhappy; they've had no word of Sir John since his arrest. Who knew that Betsy loved him so? The newly married Jane and Harry ask Mrs. Murray for her blessing.

Bye and Bye (Reprise) (Track 16)

General George Washington comes to thank Mrs. Murray and Betsy for their patriotism and courage. Followed by the crowd, he and his soldiers depart. Betsy is alone when John returns to her.

Finale Ultimo (Track 17)

INTRODUCTION

The first three releases in our series *The Foundations of American Musical Theater* centered around Victor Herbert, the man called the “Father of the American Musical Theater.”

As we stated in the initial release, “We would like to demonstrate how the next generation of composers built on Herbert’s theatrical groundwork.” Herbert’s mantle fell on the shoulders of young composer Jerome Kern, whose Broadway career began with songs interpolated into American productions of British and European operettas. By 1917, when Herbert’s *Eileen* first appeared on Broadway, Kern was writing with P.G. Wodehouse and Guy Bolton a series of intimate musical comedies, now referred to as the Princess Theater musicals. At the time of Herbert’s death in 1924, Kern was three years away from the opening of his epic *Show Boat*.

The composer perhaps most influenced by Herbert and Kern was Richard Rodgers (1902–1979), who acknowledged his affection for Kern’s shows with Bolton and Wodehouse. His score for *Dearest Enemy*, his first Broadway success, is clearly influenced by Kern’s graceful way with a good melody. *Dearest Enemy*, written with lyricist Lorenz Hart (1895–1943) and book writer Herbert Fields (1897–1958), opened on September 18, 1925. It displays the young composer’s synthesis of Victor Herbert, Rudolf Friml, Sigmund Romberg and other writers of the day.

After their snappy songs for *The Garrick Gaieties*, *Dearest Enemy* was a smart move by Rodgers and Hart: Fields’ comic libretto and Hart’s witty lyrics float on a score by a young composer capable of writing *Carousel* twenty years later. The Rodgers-Hart-Fields musicals *The Girl Friend* and *Present Arms* are much closer to the stereotyped “razzmatazz” 1920s show, with two pianos in the orchestra, comics and corny jokes, and snappy song and dance, but these three men had no urge to be stereotyped; by 1930, they had also created the topsy-turvy dream world of *Peggy-Ann* and the very adult comic opera *Chee-Chee*.

Rodgers’ work with Lorenz Hart covered a wide range, from the sophisticated innocence of *Babes in Arms* (1937) to the sleazy showbiz world of John O’Hara’s *Pal Joey* (1940), along with adaptations of Mark Twain and Shakespeare.

It began with *Dearest Enemy* in 1925; thus our fourth release shows how the third generation of composers for Broadway helped to make the transition from operetta to musical theater.

The Musical Education and Development of Richard Rodgers

His Formative Years

Richard Charles Rodgers was born in Manhattan on June 28, 1902, the son of Dr. William Abraham Rodgers and Mamie (Levy) Rodgers. From his earliest recollections, he loved music. By the time he was six, he played the piano by ear, the right hand carrying the melody, the left providing support with tonic-dominant chords.

As a child, he sat in rapt attention as his mother played piano and his parents sang music from the shows they saw on Broadway. He saw his first musical, Victor Herbert’s *Little Nemo*, at the age of six, but his great love was the music of Jerome Kern. At the age of fourteen he saw *Very Good Eddie* at the Princess Theater and never forgot the moment:

“The sound of a Jerome Kern tune was not ragtime; nor did it have any of the Middle European inflections of Victor Herbert. It was all his own—the first truly American theater music—and it pointed the way I wanted to be led . . . The influence of the hero on such a hero-worshipper is not easy to calculate, but it was a deep and lasting one. His less successful musical comedies were no less important to a listener of thirteen or fourteen. I know that for a large part of one winter [1917] most of my allowance was spent for a seat in the balcony of the Maxine Elliott Theatre listening to *Love O’ Mike*.”

His First Attempts at Composition

At the age of fifteen, Rodgers received his first opportunity to write the score for *One Minute Please*, an amateur performance by the Akron Club to raise money for the troops in World War I. The success of this first show led to the second, alternately called *Upstage and Down* and *Twinkling Eyes* in early 1919.

In 1918, Phillip Leavitt introduced Rodgers to Lorenz (Larry) Hart, seven years his senior, who became his collaborator and best friend. One of their songs, “Any Old Place With You,” found its way into Lew Fields’ production of *A Lonely Romeo*. In 1920, they collaborated on *You’d Be Surprised*, another Akron Club commission. Eighteen days later, Rodgers and Hart joined forces with book writers Milton Kroopf and Phillip Leavitt for the Columbia Varsity Show, *Fly With Me*.

Broadway—At Last

Rodgers and Hart composed the score for a Lew Fields production, *Poor Little Ritz Girl*. In an interview, Fields praised the young composer: “Rodgers has real talent. I think that within a few years he will be in a class by himself.” By the time the show opened on Broadway on July 28, 1920, Fields, to Rodgers’ embarrassment, had replaced half of the score with songs by Sigmund Romberg.

In early 1921, Rodgers enrolled in the Institute of Musical Art (now The Juilliard School) where he studied harmony with Percy Goetschius, music theory with Franklin T. Robinson, ear training with George Wedge, and music appreciation/critical analysis with Henry Krehbiel. Rodgers wrote music for three shows at the Institute, *Say It With Jazz* (1921), *Jazz a la Carte* (1922) and *A Danish Yankee in King Tut’s Court* (1923).

In the spring of 1924, Fields produced a show by Rodgers, Hart, and his son Herbert, *The Melody Man*, which ran for 56 performances. To furnish their new theater on 52nd Street, the Theatre Guild decided to present its resident players in a revue, *Garrick Gaieties*. Rodgers and Hart agreed to write the score. *Garrick Gaieties* opened on May 17, 1925. Scheduled to run for two performances, it ran for twenty-five weeks. Their next show with Herbert Fields, *Dearest Enemy*, which opened on September 18, 1925, was a success, running for eight months on Broadway.

In the following seventeen years, Rodgers and Hart wrote scores for the second edition of *The Garrick Gaieties*, nine films, and twenty-four Broadway and London shows. In 1942, Hart turned down the Theatre Guild production of *Oklahoma!*, for which Rodgers collaborated with Oscar Hammerstein II. His last show with Hart was a revision of their 1927 hit with Herbert Fields, *A Connecticut Yankee*.

Following Hart's death in 1943, Rodgers and Hammerstein worked together for the next sixteen years, writing eight musicals, one film, *State Fair*, and one television special, *Cinderella*. They opened their own production office and produced several plays and musicals, including the 1947 revision of *Show Boat* and Irving Berlin's *Annie Get Your Gun*.

Following Hammerstein's death in 1960, Rodgers wrote both music and lyrics for the musical *No Strings* and a television special, *Androcles and the Lion*. He also wrote four shows with various collaborators and additional songs for the film versions of *The Sound of Music* and a new *State Fair*. He died on December 30, 1979.

AMERICAN REVOLUTION IN NEW YORK

In March 1776, the Continental Army, under General George Washington, forced the British to evacuate Boston, ending eight years of British occupation. To amass forces, the British Navy moved operations to Halifax, Nova Scotia. In July 1776, they returned in force to Long Island.

Choosing to fight on the flat plains of Long Island rather than from his vantage point in the Brooklyn Heights, Washington lost the Battle of Long Island on August 25. On August 29, avoiding almost certain capture by the British, his troops escaped by boat to Manhattan.

Believing that Congress wanted the city held, Washington deployed his forces on a sixteen-mile front. General Israel Putnam's division of 4,000 men occupied lower Manhattan, while Nathanael Greene stretched a similar number across the central part of the city. William Heath and his troops held the area stretching from Harlem Heights to the northwest Bronx, protecting the army's escape route off the island. A September 12 council of war voted to evacuate the city, and Washington moved the bulk of the American forces to the Harlem Heights, leaving Putnam and his forces on the Battery.

Meanwhile, General William Howe, aided by his brother, Admiral Richard Howe, moved cautiously from Long Island. On September 15, 1776, while the British fleet bombarded the shore, troops were ferried from Long Island. Landing at Kip's Bay, they were opposed by Connecticut militiamen who soon scattered, running for the Harlem Heights. Soon, Generals Howe, Clinton, Cornwallis, and Governor Tryon occupied the Murray house. For the next seven years, the British occupied Manhattan.

At the same time, General Israel Putnam began evacuation of the Battery with 4,000 men and mounds of priceless ordnance and supplies, guided by Aaron Burr. Fortunately, they took the Bloomingdale Road (now Broadway), west of the rolling, wooded area, known today as Central Park. On the eastern boundary of the woods, British soldiers marched north on the Boston Post Road. Luck smiled on the American forces, as Putnam, Burr, and Knox made it safely to the Harlem Heights.

Howe waited until morning to press his attack, a major error, since the Americans staged a successful counterattack, the Battle of Harlem Heights, before dawn on the morning of September 16.

The myth that Mrs. Robert Murray's actions gave Putnam his chance to escape capture began soon after. The September 30, 1776, journal entry of Continental Army surgeon James Thacher reported that the British generals "repaired to the house of a Mr. Robert Murray, a Quaker and friend of our cause; Mrs. Murray treated them with cake and wine, and they were induced to

tarry two hours or more, Governor Tryon frequently joking with her about her American friends. By this happy incident General Putnam, by continuing his march, escaped.”

While Mrs. Murray’s actions were no doubt commendable, Putnam’s forces were already heading north at the time of her tea party. Washington had his small victory, giving his troops hope and enabling him to call them back to fight another day.

DEAREST ENEMY: A HISTORY

In Manhattan, there is a plaque at the corner of Park Avenue and 37th Street, erected by the Daughters of the American Revolution, commemorating Mary Lindley Murray for her contribution to the American Revolution by delaying General William Howe and his overwhelming military force from intercepting General Israel Putnam’s retreat from Manhattan to join General George Washington:

This tablet marks the geographic center of the farm known in revolutionary days as “Inclenberg,” owned by Robert Murray whose wife, Mary Lindley Murray (1726–1782), rendered signal service in the Revolutionary War.

Sources vary on who discovered this plaque in 1923 or 1924: Richard Rodgers, Lorenz Hart, and Herbert Fields as a group, or Lorenz Hart on a solitary walk. Something in the plaque convinced Hart that a musical comedy was buried in the events at the Murray estate. The setting, the sexual intrigue, and the opportunity to evoke eighteenth-century poetry in his lyrics all appealed to Hart.

The original libretto, titled *Sweet Rebel*, was copyrighted on Sept 19, 1924, with this musical program:

Act One, Outside the Murray house, New York City, Fall, 1776.

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|---------------------------|--|
| 1. Heigh-ho! Lackaday | Mrs. Murray and Girls |
| 2. War Is War | Mrs. Murray and Girls |
| 3. Here in My Arms | Janice and Harry |
| 4. Cheerio! | Harry and Soldiers |
| 5. Ensemble | Homely Girls, Mrs. Murray, Janice, and Men |
| 6. **Duet (in the barrel) | Margot and Sir John |
| 7. Old Enough to Love | Mrs. Murray, Howe and Tryon |
| 8. Here’s a Kiss | Margot and Sir John |
| 9. **Finale | Ensemble |

Act Two, The Drawing Room of the Murray House, that evening.

- | | |
|---------------------------|--|
| 1. Opening | Janice and Harry |
| 2. Girls, Do not Tempt Me | Howe, Clinton, and Girls |
| 3. I’d Like to Hide It | Margot and Janice |
| 4. **Ensemble Number | Mrs. Murray, Margot, Jane, Tony, and Girls |
| 5. **Duet | Sir John and Margot |
| 6. Pantomime | Ensemble |
| 7. **Reprise | Sir John and Margot |
| 8. **Finale | Ensemble |

Act Three, Outside the Murray house, New York, the next morning.

- | | |
|-------------------------|---------------------------|
| 1. The Hermits | Mrs. Murray, Girls |
| 2. The Three Musketeers | Janice, Harry, and Margot |
| 3. **Ensemble Number | Margot and Soldiers |
| 4. **Finale | The Company |

The first curiosity is that “Here in My Arms,” which became the principal love song in the show, was intended for the secondary couple, Janice and Harry. “Old Enough to Love,” “The Hermits,” and “The Three Musketeers” were taken from their 1922 show *Winkle Town*. Several numbers (marked with **) were not yet written.

The plot sequence for the first half of the libretto changed little during the show’s development. The Arabian Nights Pantomime about a caliph, his unfaithful but clever wife, and an amorous intruder may have been a nod to the masque of classical drama, but its plot also mirrored the Mikhail Fokine ballet *Scheherazade*, which Rodgers, Hart, and choreographer George Balanchine parodied in the “La Princesse Zenobia” ballet from *On Your Toes*.

The third act dealt with Margot facing trial on charges of treason, Sir John’s insistence that he is the traitor to save her, and the efforts of Mrs. Murray, Janice, Harry, and Margot to save him from execution. It took the writers some time to realize their plot had become much more serious than the frivolous third act supported. Traditionally the shortest act, this third act sprawled when it needed a tighter resolution.

It was most likely a copy of this libretto that Herbert Fields handed to actress Helen Ford, a petite lyric soprano who had had a huge success with the 1922 musical comedy *The Gingham Girl*. Margot’s first entrance, wearing nothing but a barrel, persuaded Miss Ford that she had to play the part. Her husband George Ford agreed to produce the show. Raising the money was a different matter, and Miss Ford later claimed that for nearly a year she, Rodgers, Hart, and Fields gave countless auditions, often to gangsters moving into the theater racket. Robert Jackson, brother of George Ford’s Dartmouth roommate, became the show’s principal backer.

Through connections with the Akron, Ohio Colonial Theatre, as well as the guarantee of Helen Ford’s starring in a week’s run of *The Gingham Girl* for no salary, George Ford presented a tryout of the musical, now called *Dear Enemy*. His brother Henry Ford staged the production. Employing the Colonial Theatre’s stock company and an orchestra of twelve players, the show was presented for a week, beginning on Monday, July 20, 1925. Joseph Mendelsohn, who had played Franz Schubert in the tour of *Blossom Time*, played Sir John, and Marguerite Wolfe played Mrs. Murray.

Changes had been made to the libretto: Margot had become Betsy, and stable boy Tony was now her younger brother. Act One changed little, but a major plot change occurred halfway through the second act, which now ended with Sir John’s capture by Morgan’s scouts. The new third act, now called an epilogue, occurred at the end of the war in 1783.

“Cheerio!,” “Girls Do Not Tempt Me,” and “The Three Musketeers” were replaced with new numbers, “Ale, Ale, Ale” for Tryon; “Bye and Bye” for Betsy and Sir John; “Sweet Peter” for the ensemble; and “Where the Hudson River Flows” for Mrs. Murray and Tryon. *Sweet Rebel’s* “Duet (in the barrel)” became a solo for Betsy, “Oh Dear,” and “Here in My Arms” was made the principal love song for the leads. It may have been the vocal limitations of the Akron troupe that resulted in no numbers for Janice and Harry.

Since the show had to be cast and staged for its Baltimore opening in early September, changes happened quickly after the Akron performances. John Murray Anderson supervised the production, choreographed by Carl Hemmer, with book directed by Charles Sinclair and Henry Ford. Mark Mooring and Hubert Davis designed the Act One costumes. James Reynolds designed those for Acts Two and Three. Clark Robinson designed the scenery, which featured an intermission curtain designed by the popular artist Reginald Marsh. Richard Rodgers conducted and Augustus Barrett replaced him early in the run. Barrett stayed with the show through its 1926–1927 post-Broadway tour.

H.E. Eldridge, who played General George Washington in Akron, stayed with the show. Charles Purcell, who created the leading role in Sigmund Romberg's *Maytime* (1917), was cast as Sir John. Flavia Arcaro, who had created major roles in *The Chocolate Soldier* (1909) and Jerome Kern's *Have A Heart* (1917), played Mrs. Murray. Detmar Poppen, who had appeared with Miss Arcaro in Reginald deKoven's *The Student King* (1906) and with Charles Purcell in the 1921 revival of *The Chocolate Soldier*, played General Tryon. Other roles were taken by John Seymour (Harry Tryon) and Helen Spring (Jane), with Harold Crane and William Eville as Generals Howe and Clinton. Percy Woodley played the newly created role of General Putnam.

Changes to the book and score were for the better:

1. Harry and Jane got their Act One duet, "I Beg Your Pardon."
2. "Cheerio!" from *Sweet Rebel* became the first number for Sir John.
3. "Oh Dear" became a duet, "Dear Me."
4. "The Hermits" was restored for Mrs. Murray and General Tryon.
5. "Old Enough to Love" became Tryon's second act number with the ladies.
6. The Pantomime was dropped to add General Putnam to the drama.
7. "Where the Hudson River Flows" became a production number.
8. "Sweet Peter" became the second number for Jane and Harry.

Again, the Epilogue became Act Three, and names changed: Janice became Jane, and Tony Burke became Jimmy Burke. The addition of a previous Philadelphia encounter between Betsy and Sir John strengthened their relationship. The show's title was changed, taking its cue from Shakespeare's *Henry IV, Part I*: "Why, Harry, do I tell thee of my foes, Which art my near'st and dearest enemy?" *Dearest Enemy* opened at Ford's Theatre in Baltimore on September 7, 1925, and played through September 12. Six days later, it opened at Broadway's Knickerbocker Theatre. The duet "Dear Me" was dropped. Perhaps Miss Ford was uncomfortable performing a duet and dance carrying a parasol and wearing nothing but a barrel.

The reviews were excellent, particularly for Rodgers and Hart. For the *New York Times* critic, "it is operetta, with more than a chance flavor of Gilbert and Sullivan . . . Here we have duets, trios, and chorals that blend with the entire production. They are as uncommon as they are beautiful." Percy Hammond, in the *New York Herald Tribune*, called it "a baby grand opera . . . a deluxe kindergarten, planned for those who like sweet amusements."

By the time the program for the week beginning October 5, 1925 was printed, Act Three had become once again an epilogue. Around the same time, Harms Music publisher Louis Dreyfus, who had earlier rejected Rodgers and Hart as clients, offered them a contract. Five songs from the score were published, and on December 9, 1925, the Victor Light Opera Company recorded "Gems from *Dearest Enemy*", a medley of the published songs.

In February 1926, Alden Gay replaced Helen Spring as Jane Murray for the remainder of the Broadway run and the subsequent tour. On May 22, the Broadway production closed after 286 performances. With a reduction in cast size, the musical moved to Newark for a week's run at the Shubert Theatre where the program credited the score to Richard Hodges. This error was corrected by the time the show played Werba's Brooklyn Theatre. The show then played Boston for the summer, moving on to Chicago for the month of September. The tour then played one-week stops in eight other cities, closing in Columbus, Ohio, on November 27, 1926.

After the close of the first-class tour, the Century Library, the Shubert Organization's company leasing shows for stock and amateur performance, added scaled-down versions of *Peggy-Ann* and *Dearest Enemy* to the catalogue. The Brown Players of Louisville, Kentucky, produced *Dearest Enemy* in 1928 with Nancy Weldon as Betsy, Miriam Cordell as Mrs. Murray, Lester Vail as Sir John, and Harold DeBray as General Tryon. The next known production of *Dearest Enemy* was the 1931 Australian production, produced by J.C. Williamson Theatricals, featuring Dorothy Brunton, John Wood, Herbert Browne, and Romola Hansen.

On November 26, 1955, NBC Television and Max Liebman produced *Dearest Enemy*, with book adaptation by William Friedberg and Neil Simon and new orchestrations by Irwin Kostal. With songs assigned to different characters, the telecast, featuring Anne Jeffreys, Robert Sterling, Cyril Ritchard, and Cornelia Otis Skinner, offered a great deal of the score. In May 1976, Michael Price and the Goodspeed Opera in East Haddam, CT, produced *Dearest Enemy* with Jeanne Lehman, Nancy Andrews, Louis Edmonds, and Maureen Brennan. Staff arranger Russell Warner adapted the Century Library materials and composed the verse for "I Beg Your Pardon," a song that was missing from the rental materials.

In September 1999, as a part of his Musicals Tonight! Series, Mel Miller produced *Dearest Enemy*, with musical direction and vocal and dance arrangements by Mark Hartman. Rita Harvey and William Thomas Evans played Betsy and Sir John. Thomas Mills directed. As part of the 2002 Richard Rodgers Centennial celebrations, the Village Light Opera Group staged a new reconstruction of *Dearest Enemy*, directed by Michael Jackson, with musical direction by Ron Noll. Stacy Baer and Tom Lucca played Betsy and Sir John. This production provided the groundwork for this recording.

RESTORING *DEAREST ENEMY*

In early 2001, Ted Chapin asked Larry Moore what he would like to work on for the 2002 Richard Rodgers centenary celebrations. His immediate response was the 1925 musical *Dearest Enemy*, Rodgers' first Broadway success with lyricist Lorenz Hart and librettist Herbert Fields. The Village Light Opera Group director Michael Jackson and music director Ron Noll agreed to produce the show in April 2002, and the project began. This is his account of what transpired.

Much of the show's original material is missing. The Library of Congress, which holds a large Richard Rodgers collection, had only a few manuscripts for *Dearest Enemy*. Most of the existing materials were stored in archive at the Rodgers & Hammerstein Organization. The materials included *Sweet Rebel*, the original libretto; several of Rodgers' sketches; the men's choral arrangement of "Cheerio!"; lyrics for a proposed duet, "When Love Awakes"; Harold Sanford's orchestra score and parts for "War Is War"; an Act Three opening chorus by Augustus Barrett; letters and other ephemera; and the five published songs and piano selections. One helpful item was a breakdown of the musical numbers for Act One from the show's Baltimore tryout, giving the routine, and running time; for instance, the routine for "I Beg Your Pardon" was verse, refrain, verse, refrain, dance of two refrains.

The largest part of the collection was the post-1927 Century Library rental package. This scaled-down edition consisted of several copies of the libretto, several sets of orchestra parts for a small ensemble of about ten players, and a "Vocal Score," an unbound piano book with vocal lines scrawled into the right-hand stave. The archive had additional string parts, in Russell Warner's hand, for the 1976 Goodspeed production. The only existing orchestration from 1925 was Sanford's score, which gave me the size of the original orchestra. A comparison of this score with the Century Library parts proved they were not based on the same orchestration. The original orchestrator was Emil Gerstenberger. At the time that he was scoring *Dearest Enemy*, he was also scoring a revue, *Gay Paree*, which opened on August 18, 1925. He very likely asked Sanford, an orchestrator for Victor Herbert, to help him meet the September 7 Baltimore deadline.

The Century Library libretto included complete lyrics for a duet, "I Beg Your Pardon," and partial lyrics for the Epilogue's opening chorus, but the orchestra parts contained no music for either. It seemed imperative to find the two numbers. There was nothing at the Library of Congress, and I hoped that the original materials might be found in the George and Helen Ford Collection at the Cinematic Arts Library at the University of Southern California. Sadly, the collection contained nothing from the show.

In 2001, I was editing two Victor Herbert shows. Harold Sanford was the principal orchestrator for one of them, the 1917 *The Lady of the Slipper*. I was familiar with Sanford's work, and for expert advice on Rodgers' music, I relied on Bruce Pomahac, Director of Music for The Rodgers & Hammerstein Organization. Given the limited amount of surviving material for *Dearest Enemy*, most of my work was based on whatever expertise I had acquired working on period musicals for the New Amsterdam Theatre Company, Houston Grand Opera, and various composers' estates as well as conversation and debate with colleagues in the same field. I owe a huge debt to Robert Kimball and Bruce Pomahac, and to the late Bill Tynes, Russell Warner, and John McGlinn.

For further reference, I kept close to hand several published vocal scores, including *Sunny*; *Show Boat*; *The Student Prince*; *No, No, Nanette*; *Rose-Marie*; and *The Vagabond King*. These published scores had a polish and sophistication missing from the Century Library materials; it was inconceivable that the original production of *Dearest Enemy* had been this primitive. Its creators were far too savvy. My first step was to establish the musical program of all music the libretto specified, whether it existed in the Century Library materials or not. I then created a full score from the Century Library orchestra parts for each number, filled in the missing instruments, and added vocal lines and lyrics. Knowing that the Century Library materials were not necessarily based on the original orchestration gave me some freedom in evaluating what I felt should be redone. Each number presented new problems: What to keep or rescore? What needed to be written or revised?

1. Overture

After the overture's opening eight measures, "Here in My Arms" is never heard again. At one point, for the Rodgers Centenary, a recording of Rodgers & Hart overtures was under consideration, and Bruce Pomahac suggested that "Here in My Arms" should be added to the overture in case the recording happened. The best place for it seemed the penultimate spot, so I wrote transitional material based on the verse to "Here in My Arms." The Century Library orchestration for the song struck me as rather pedestrian. I liked the woodwind figuration in the parts, so I kept that and rescored the number.

2. Heigh-ho! Lackaday!

I needed to rethink some of the brass writing and play with the Century Library material. I also played with some of the string accompaniment and wrote the vocal arrangement.

3. War Is War

This is Harold Sanford's original orchestration from 1925.

4. I Beg Your Pardon

The original duet appears to be lost. An inquiry into the source of the song performed in the 1976 Goodspeed production provided the answer: the refrain came from the 1955 television production and the verse was composed by my friend Russell Warner, the staff arranger! Russell had no copy of the number and there was nothing in the Goodspeed library. Curiously, a London recording of *Dearest Enemy* included "I Beg Your Pardon" in its Goodspeed reconstruction. A call to Caroline Underwood in the London office of Chappell Music resulted in a faxed copy of the song. Bruce Pomahac observed that Russell's harmony seemed less interesting than Rodgers might have written, so I revised the harmony and wrote a new accompaniment and dance arrangement for the song and scored it.

5. Cheerio!

The Century Library orchestration, which is the same arrangement heard in the overture, is one verse and one refrain, to be repeated any number of times. I adapted the Century Library orchestration to accompany what I'd assembled for the vocals. I arranged a second vocal refrain for Sir John, Harry, and the Generals, and used the arrangement for male chorus in the *Dearest Enemy* archive for the last refrain.

6. Full-Blown Roses

The Century Library materials had some questionable spots, and I wrote the two bars leading from the line “Into the pigpen steps a Venus” to the refrain. There was a complete full chorus of the song following the dance, which might have been an error. I cut this section by half, and wrote the vocal arrangement.

7. The Hermits

Since the libretto was vague, I divided the number between Mrs. Murray and General Tryon, and I felt that a vocal arrangement was needed for the final refrain. I kept the figurations in the Century Library arrangement and thinned the orchestration.

8. Here in My Arms

The Century Library libretto gave the song one verse and a refrain with first and second endings. The Baltimore timing sheet gave the number one verse, two refrains, and dance, but I wanted to give Betsy the second published verse, as well as a key change, so I moved Sir John’s verse and refrain down a full step. I wrote a new orchestration for the song, and based the dance arrangement on a Harold Sanford’s orchestration for *The Lady of the Slipper*.

9. Finale Act One

This was nearly complete in the Century Library parts. I mainly did a cleanup job, replacing the Century library orchestrations with my work for all of the music played earlier. In the orchestra parts, the curtain fell while Betsy was still singing, so I wrote a playoff to bring down the curtain.

10. Entr’acte

The Century Library materials had nothing. I took the introduction from the 1925 recording of “Gems from *Dearest Enemy*” and wrote the bridge between “Sweet Peter” and “Here in My Arms.” The arrangement of “Sweet Peter” came from the number’s final dance arrangement, and “Here in My Arms” used my arrangement from the Overture.

11. Gavotte

This is essentially the Century Library arrangement. Much of the trumpet and trombone was given to horns and reeds, and I expanded the strings, and harp. The only part I left untouched was the bells. The choral arrangement is mine.

12. I’d Like to Hide It

This pretty much follows my *modus operandi* on the Gavotte. I wrote the ladies’ vocal arrangement.

13. Where the Hudson River Flows

The libretto assigns this to Mrs. Murray, General Howe and General Tryon, but the 1925 program also lists a solo dancer and the Officers and Ladies. Much as I liked the idea of a trio, I felt the 1925 assignment had to be respected. After deciding the song assignments, I put the number into full score, looked over it, and wrote a new orchestration for the sung portion. The dance music, which is used in the Overture, is an expansion of the Century Library orchestration.

14. **Bye and Bye (Runaround)**

The Century Library had no material for this, although the runaround, a flirtatious pantomime for Betsy and Sir John is mentioned but not described, in the libretto. I thought that a refrain of “Bye and Bye” would work, especially if the last sixteen bars covered the dialogue after Betsy’s exit.

15. **Bye and Bye (Underscore)**

This needed to be created. I used the first half of the runaround, reduced to harp and muted strings.

16. **Bye and Bye**

The Century Library parts are simple: verse and refrain with repeat signs and first and second endings. I felt the orchestration was rather poor for such a moving song, so I wrote a new one. I decided as well to write a final refrain in a higher key, inspired by my memory of the Donald Novis–Gloria Grafton recording of “My Romance” from *Jumbo*.

17. **Old Enough to Love**

Much of the trumpet and trombone in the vocal sections was given to horns and reeds, and I restored the brass for the dance. The larger orchestra gave me the chance to play with the Century Library arrangement.

18. **Sweet Peter**

The Century Library parts had one verse and one refrain to be used over and over. I kept very little of the scoring beyond the sliding bass notes and the chromatic run on “drank all the burgundy down.” The song’s bridge had the chromatic stumbling in the trombone and cello, which I removed from the vocal refrain and added to the first dance refrain. In *Thou Swell, Thou Witty: The Life and Lyrics of Lorenz Hart*, a photo of the 1925 “Sweet Peter” ensemble shows the eight men wearing peg-legs. Both the men and women are wearing “Old Dutch” costumes. This gave me the thought that the dance should be in four parts: Jane and Harry, the young ladies, the men’s peg-leg dance, and the general dance at the end.

19. **Yankee Doodle**

The Century Library materials have nothing. Feeling this whole sequence needed to be underscored, I found a copy of “Yankee Doodle” in a collection of American songs, laid out the scene, and orchestrated it.

20. **Here’s a Kiss (Underscore)**

The Century Library has no music for this, although the libretto specifies the underscoring. I expanded the string writing and added the harp.

21. **Here’s a Kiss**

The Century Library parts specified that the routine was verse, two sung refrains, and two dance refrains, followed by a refrain of “Bye and Bye.” This seemed too much too late: the lovers have admitted their true feelings, and the plot is snowballing to the success or failure of Putnam’s march. The Century Library orchestration can be heard in the overture. I examined that full score, and then wrote a new orchestration for the duet.

22. **Finale Act Two**

The Century Library materials had nearly nothing for this finale: the libretto specifies Sir John's reprise, the stage business and dialogue, but the orchestra parts only had one small piece called "Lantern Music" to be played under Betsy's stage business in hanging the lantern. There was nothing for the reprise of "Here's a Kiss" or anything between the lantern business and the reprise of "Here in My Arms." A dramatic finale needed to be assembled along the lines of the shows I was using for reference. I asked Bruce Pomahac to write underscoring based on "Cheerio!" and I assembled the finale.

Some time before 2001, Bruce had made a comment to me about Richard Rodgers and Tchaikovsky. I had forgotten the context, but I had not forgotten the comment. As I worked on *Dearest Enemy*, I kept thinking about Tchaikovsky's *Sleeping Beauty* ballet; once Betsy faints in Sir John's arms she's in a trance much like the Princess Aurora after her encounter with a spindle. Betsy's trance is a depression that overtakes her until Sir John's kiss brings about the happy ending. As a result, Tchaikovsky became the inspiration for this finale: Sir John's reprise became the house's going to sleep, which also occurs in *The Nutcracker*, and everything from Betsy's faint to the end of the act would be a lead-in to the Intermezzo, where I intended to take the latent to the blatant.

23. **Intermezzo**

The *Dearest Enemy* program informs the audience that there was a five-minute break between Act Two and the Epilogue. This seemed a good space for an orchestra intermezzo, and I knew of two good examples, Victor Herbert's Act Two intermezzo in *Naughty Marietta* and Sigmund Romberg's in *The Student Prince*. I hoped the intermezzo would accomplish two things besides cover a scene change: encapsulate the seven years of war between 1776 and 1783 and sustain the tension of the Act Two curtain. If I believed Betsy was the Princess Aurora, then the American Revolution was the wicked fairy Carabosse: I stole Tchaikovsky's chromatic theme for her spell to provide a contrast to the melancholic purity of Rodgers' "Bye and Bye."

24. **Opening Chorus—Epilogue**

This Opening Chorus is a reconstruction of Augustus Barrett's sketches for the entire number, including the dance music. I wrote the vocal arrangement and orchestration.

25. **Bye and Bye (Reprise)**

The 1925 Broadway and tour programs give Betsy a "Reprise," with no song title. According to Stanley Green's *The Rodgers and Hammerstein Fact Book*, she sang "Here in My Arms." According to the libretto, she sings "Bye and Bye." The Century Library materials provided nothing. I decided to give Betsy the second half of the refrain and to use the first half, with a section of the verse, to underscore her dialogue with Jane and Harry.

26. **Finale Ultimo**

The Century Library materials have a short "Finale," the last eight bars of "Here's a Kiss." The libretto states that Sir John returns singing "the love theme." Since a kiss awakens the Sleeping Beauty, I probably should have taken the hint and ended with "Here's a Kiss." Because every other act ended with "Here in My Arms," I stayed with the hit song, which seemed to me much more of a "love theme." As a consequence, this is the one Century Library cue that I ignored. Believing the finale should begin with Washington's envoy. I wrote the fanfares and simplified the

accompaniment of “War Is War” to play under the dialogue. Recording this number, we found that a full refrain of “Bye and Bye” was too long, but that half worked well. The exit of the soldiers used the second half of the dance to “War Is War” and I wrote the transition to “Here in My Arms.”

27. **Bows**

The Century Library has nothing for Curtain Calls or Exit Music. I used the dance music of “Where the Hudson River Flows” and the up-tempo arrangement of “Bye and Bye” from the Intermezzo.

28. **Exit Music**

Everything is taken from the Overture.

29. **The Pipes of Pansy**

“The Pipes of Pansy,” which was cut from several shows, may have been one of several numbers under consideration for *Dearest Enemy*. Roy Webb had orchestrated the song for *Peggy-Ann*, and this is essentially his orchestration. I added a bassoon and rewrote Webb’s piano part for the harp. The song seemed too frivolous for Betsy and Sir John but seductive and charming enough for Harry to woo Jane.

—*Larry Moore and Sean O’Donoghue*

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DEAREST ENEMY

DISC ONE

ACT ONE

Before the Murray Mansion, Murray Hill, New York City, September 15, 1776

Overture [Track 1]

Heigh-ho! Heigh-ho! Lackaday! [Track 2]

GIRLS

Heigh-ho! Heigh-ho! Lackaday!
Our hearts are smitten so,
All day we sit and sew!
Heigh-ho! Heigh-ho!
Our lads are in the war,
But till they win the war,
Heigh-ho! Heigh-ho! Lackaday!

POLLY

I think I've worked too hard, or
Perchance, I've lost my ardor!
Heigh-ho!

GIRLS

Heigh-ho! Lackaday!

POLLY

When John was here, each night meant
A heavenly excitement!
Heigh-ho!

GIRLS

Heigh-ho! Lackaday!

CAROLINE

Oh, let's call a brief cessation
To this endless occupation,
Just a moment of vacation
Let's decoy!

GIRLS

We have learned from observation
The creation of a nation
Comes to better consummation
Born in joy!

ADELE

So let us quit
And dance a bit!

GIRLS

So let us quit!
And dance a bit!
One-two-three-four, turn about!
One-two-three-four, heigh-ho!
One-two-three-four, toes turned out!
One-two-three-four, heigh-ho!

MRS. MURRAY

I behold in consternation
You have taken a vacation.
Fingers in your occupation
Please employ!
The creation of a nation
Comes of steady application.
Vain sensation of elation
Please destroy!

GIRLS

Heigh-ho! Heigh-ho! Lackaday!
Our hearts are smitten so,
All day we sit and sew!
Heigh-ho! Heigh-ho!
Our lads are in the war,
But till they win the war,
Heigh-ho! Heigh-ho! Lackaday!
Heigh-ho! Heigh-ho! Lackaday!

War Is War [Track 3]**MRS. MURRAY**

Gather near, my pretty ones, and cluster,
Gather near, I pray you, do not fluster.
Here what Mrs. Murray says, and try to trust her.
Your courage you must muster!
An Englishman in time of peace
Will never harm a soul,
But the wolf steps out of the lambkin's fleece
When the drums begin to roll!

War is war! War is war!
A soldier feels repression as he never did before.

A uniform can make the palest frail young fellow
Think he's male! Male! Male!
Every soldier is a frightful brute
Who snatches little ladies for their loot!

GIRLS

Hooray, we're going to be compromised!
Hooray, we're going to be compromised!
War is war!

MRS. MURRAY

War is war! War is war!
A soldier can't be satisfied, he always looks for more!
A modest maid can make the mildest young mister
Simply wild! Wild! Wild!
Have a care or you'll be crying "Boo hoo"
When a major general chases you . . .

GIRLS

Hooray, we're going to be compromised!
Hooray, we're going to be compromised!
War is war!

I Beg Your Pardon [Track 4]

JANE: Oh, dear me, how drab war is! Cousin Betsy led me to believe that you British were much more interesting. I'm disappointed in the King's army . . .

HARRY: Sorry. We try to behave. It's our military training.

JANE: Then you've been overtrained.

HARRY

I'd like a kiss or two;
You're so divinely radiant
And there's no watchful lady aunt
To see.

JANE

Kisses are not for you;
Vainly you would demand some, sir,
Even if very handsome, sir,
You be.

HARRY

Love tells us what to do,
And not a soul can censure us.

JANE

Soldiers of scarlet hue
Seem a bit too adventurous
To me.

HARRY

I'm sure I beg your pardon,
I should not hold your hand.
I've not planned to be forward,
So don't misunderstand.
My arms should not enfold you,
I'm sure it must be wrong,
It seems so good
I would
Go further if I could!
I'll have to steal a kiss, I fear,
So you must pardon me, my dear.

JANE

Though you're a likely lad
I doubt that you can be mature.
All of your hopes are premature-
Ly bold.

HARRY

Lady, a soldier's glad
Ever to face adversity.
Though other men may curse it, he
Won't scold.

JANE

Oh, if the strength I had
Both of your hands to manacle.

HARRY

It must be very sad
To be so puritanical
And cold.

JANE

I'm sure I beg your pardon,
I must withdraw my hand,
I've not planned to be wheedled,
So don't misunderstand.
I must forbid caresses,
I'm sure it must be wrong.

It seems so sweet,
I beat
A maidenly retreat.
I have to slap your face, I fear,
So you must pardon me, my dear.

Cheerio! [Track 5]

TRYON: *I? Lead the attack?* What have I got to do with fighting? I'm a General.

HOWE: This is war . . . this isn't Sunday on the Mall.

TRYON: I wouldn't mind shooting at these rebels if they'd stand still. But I'm not going to chase them all over this blooming country, it's too damned big.

CLINTON: I'll be jolly glad when the whole nasty business is over.

HOWE: Cheer up. We'll all be home for Christmas.

SIR JOHN: It's a long time since we left and there's a world between us and the Homeland.

SIR JOHN

(Verse)

When we left Dover
On the way over,
Mother tried her best to smile.
I knew that moment
Just what her woe meant.
I said, "Cheerio, it's just for a while."

(First refrain)

Cheerio, little mother of mine!
Don't be weary over the sea in the Homeland.
Anything I am happy to do
For the King, for the country, and you.
Cheerio, I will hold you again
With your dreary old little head on my shoulder.
Soon the wind will blow homeward ho!
So, cheerio! Cheerio!

SIR JOHN, HARRY, GENERALS HOWE, TRYON, CLINTON

(Second refrain)

ALL MEN

(Third refrain)

Full-Blown Roses [Track 6]

GIRLS *(dressed to look plain and homely)*

Good day!

OFFICERS

Good Lord!

HOWE & CLINTON

Such faces hardly bear inspection.

TRYON

Their beauty is their own protection.

GIRLS

A curtsy, sirs, we'll pay to you
And say to you
Good day to you.
We'll give our hearts away to you,
Let's have a little chat.

OFFICERS

Your beauty is your surety,
Security for purity.
If one man can endure it, he
Is blinder than a bat.

GIRLS

Let us have a little chat,
Life has been so very flat.
Though we try to be platonic,
Love's chronic and that's that.

OFFICERS and GIRLS (*in counterpoint*)

Your beauty is your surety,
Security for purity.
If one man can endure it, he
Is blinder than a bat.
Let us have a little chat,
Life has been so very flat.
Though we try to be platonic,
Love's chronic and that's that.

(Mrs. Murray enters, exquisitely gowned.)

MRS. MURRAY

Good day!

OFFICERS

Hooray!

MRS. MURRAY

Forget the enmity between us.

GENERALS

Into the pigpen steps a Venus!

OFFICERS

Full-blown roses are sweeter.

Full-blown blossoms are neater.

To hail a beauty when you meet her

A British soldier knows!

MRS. MURRAY

I'm transported to be courted

By such gallant cavaliers.

You're such very welcome foes!

TRYON

At your beck, ma'am, round your neck, ma'am,

We will dangle lavalieres,

As our admiration grows!

ALL

Youthful buds cannot beat her.

Every day your beauty grows.

Buds are sweet, she is sweeter,

We're very glad to meet her

And greet her, our full-blown rose!

(Dance)

ALL

Youthful buds cannot beat her, etc.

The Hermits [Track 7]

TRYON: Just what is "the Bronx?"

MRS. MURRAY: Well, we don't know very much about it. You see, it's so far away.

But I understand there are lots of wild animals and hermits.

TRYON: So, and what of the wild animals and the hermits?

MRS. MURRAY: Oh, I guess there will always be wild animals in the Bronx.

TRYON: Do you know, if you'd move up, I'd love to be one of the hermits.

MRS. MURRAY: But it's so lonesome being a hermit.

TRYON: Oh, I don't know. I have a few ideas that would revolutionize the whole hermit business.

TRYON*(First verse)*

When winter passes,
Laddies and lasses
Bud into blossom as lovers.
Love is a germ, it's
Rough on the hermits.
Birdies sing above,
Bullfrogs croak of love.
In the spring a hermit's weary,
No one near to call him dearie!

MRS. MURRAY*(Refrain)*

What do all the hermits do in springtime?
When the little birdies sing of love?
Every clinging vine knows that it's cling time.
While we cuddle, oh so snug,
Hermits haven't got a girl to hug.
Kiss me once for every lonesome hermit,
Moonlit nights to them don't mean a thing.
They can't hold a tree
As you're holding me.
What do all the hermits do in spring?

(Second verse)

Hermits have souls, dear,
Their socks have soles, dear!
They are the boys who grow whiskers.
I bet they crave for
Someone to shave for!
Even birdies mate!
Bullfrogs have a date!
While the lovers all make merry,
Hermits feel unnecessary!

*(Tryon sings refrain.)***TRYON**

Hermits never care to marry,
They're so very solitary.

MRS. MURRAY

They're erratic and ecstatic.
They're phlegmatic and rheumatic.

TRYON

In the spring when we make merry,
Hermits feel unnecessary.
Springtime is the best narcotic
To induce the sense erotic.

MRS. MURRAY

In the spring you'll find that various
Little feelings are precarious.

TRYON

In the moonlight it's nefarious
Not to feel a bit gregarious.

MRS. MURRAY

No sensation, no elation,
How can hermits help a nation?

BOTH

All the stupid meditation
Can't increase the population.

(Both sing refrain.)

Here in My Arms [Track 8]

SIR JOHN: You've been very unkind to me, Betsy, since we met in Philadelphia.
I've thought only of you, of our meeting in front of the old state house.
I love you, little Betsy, won't you forget for a moment that I'm an enemy?

BETSY: I might try . . . for a moment.

SIR JOHN: Do.

BETSY: I love you just for a moment.

SIR JOHN: Do you really care?

BETSY: Would I be begging for kisses if I didn't?

SIR JOHN: And you'll think of me while I'm away?

BETSY: I'm afraid I'll be thinking of nothing else!

SIR JOHN

I know a merry place
Far from intrusion.
It's just the very place
For your seclusion.
There you can while away
Days as you smile away.
It's not a mile away
But it's new to you.

(Refrain)

Here in my arms it's adorable!
It's deplorable
That you were never there.
When little lips are so kissable
It's permissible
For me to ask my share.
Next to my heart it is ever so lonely,
I'm holding only air,
While here in my arms it's adorable!
It's deplorable
That you were never there.

BETSY

I know a pretty place
At your command, sir;
It's not a city place,
Yet near at hand, sir.
Here, if you loll away,
Two hearts can toll away.
You'd never stroll away,
If you only knew!

(Refrain)

(Dance)

BOTH

Next to my heart it is ever so lonely, etc.

Finale Act One [Track 9]

SIR JOHN: Betsy, why don't you answer? Then it's a ruse . . . and your love for me
was a ruse also.

BETSY: No, no, John. I love you, I do. I love you.

SIR JOHN: You tricked me. You threw yourself into my arms.

BETSY: I didn't throw myself into your arms.

SIR JOHN: You let me make love to you while you planned to aid your rebel cause.

BETSY: No, John, no.

SIR JOHN: Don't speak to me.

SIR JOHN

Your pretty words were adorable,
It's deplorable
That they were only lies;

Still you will find I am affable,
It was laughable
That I believed your lies.

BETSY

Next to my heart it is ever so lonely,
I'm holding only air,
While here in my arms it's adorable!
It's deplorable
That you were never there.

OFFICERS (*offstage*)

Cheerio, little mother of mine!
Don't be weary over the sea in the Homeland.
Anything I am happy to do
For the King, for the country, and you.
Cheerio, I will hold you again
With your dreary old little head on my shoulder.
Soon the wind will blow homeward ho!
So, cheerio! Cheerio!

MRS. MURRAY: Betsy, Betsy, General Howe has given orders to march. What can we do?

BETSY: We won't have to do anything. The Captain will do it for us. Have the girls made themselves beautiful?

MRS. MURRAY: Yes. They're waiting.

BETSY: Glory be for that. Send them out here.

(The soldiers and ladies enter.)

SIR JOHN: Captain Tryon.

HARRY: Halt. Captain Copeland, General Howe's commands. We're returning to the troops at Kip's Bay.

SIR JOHN: I think General Howe will reconsider.

HARRY: I'm sorry. I'm acting under his orders.

HOWE (*enters with Clinton*): What does this mean?

SIR JOHN: It means that we must stay here tonight. This young lady tried to influence you to leave at once. I've reasons to believe some sort of rebel intrigue.

HOWE: That's interesting.

CLINTON: She was anxious before in trying to rid the house of me.

SIR JOHN: Of course, General Howe, her reasons may be purely personal, but I think it best we stay.

CLINTON: We'll stay and see it through.

BETSY: No, let the lot of you go, you're trespassing in our house like your flabby old king is trespassing in our country.

HOWE: That's an insult to the crown.

BETSY: To hell with the crown and your king along with it.

HOWE: That settles it. We stay. Captain Tryon, tell your men to break ranks.

HARRY: Break ranks.

BETSY: Many thanks.

HOWE

Though we've no authentic reason
To suspect the maid of treason,
From her actions I begin to
See some things we must look into,
And the only thing to do
Is to stay and see it through.

MRS. MURRAY

When you tell me you remain, you
Give me leave to entertain you;
Let your duty in a measure
Be no duty but a pleasure.

TRYON

Duty calls us but in spite of it
Hip-hoorah, let's make a night of it.

ALL

Full-blown roses are sweeter.
Full-blown blossoms are neater.
To hail a beauty when you meet her
A British soldier knows!

TRYON

You're like Venus and between us
I prefer the riper charms
That the autumn years disclose.
Your equator may be greater
But I like to fill my arms
With the most substantial foes!

ALL

Youthful buds cannot beat her.
Every day your beauty grows.
Buds are sweet, she is sweeter,
We're very glad to meet her
And greet her, our full-blown rose!

BETSY

Here in my arms it's adorable!
It's deplorable
That you will never, never be there!

END OF ACT ONE**DISC TWO****ACT TWO**

The Drawing room of the Murray Mansion, that evening

Entr'acte [Track 1]

Gavotte [Track 2]

ENSEMBLE

Oh, the light of Heaven's all a-glimmer
In Milady's eyes.
Warm their rays, their lovelight is no dimmer
Than the bright stars in the skies!
Lo, her lips are like the coral!
And Milady's dress is gold,
And Milady loves to quarrel
For Milady's heart is cold.
Oh, the light of Heaven's all a-glimmer
In Milady's eyes.
Warm their rays, their lovelight is no dimmer
Than the bright stars in the skies!

I'd Like to Hide It [Track 3]

BETSY

(First verse)

He's gentle, and he's such a handsome thing!
When I see John, reserve goes on the wing.
Though I know I mayn't,
I just want to faint.
I try to taunt, but only want to cling.

(Refrain)

I'd like to hide it!
I'd like to hide it!
I'd like to smother down the flame inside.
But though I've tried it,
I can't abide it,

My heart keeps beating just the same inside.
It goes a-pitter-patter-patter
And though I want to tell him, "No!"
My heart has cried it,
So I confide it,
I'd like to hide it,
But I love him so!

(Repeat refrain with girls)

(Second verse)

With every thrill I find my will resign,
To my chagrin my blood turns into wine.
When I hear him speak,
I get very weak.
I try to frown as chills run down my spine.

(Refrain)

Where the Hudson River Flows [Track 4]

TRYON: Oh, I should love to meet some of your first families of the Bowery.

MRS. MURRAY: You'll find the *real* aristocrats on Delancey Street.

TRYON: I prefer a quiet little place like New York to the hustle and bustle of Philadelphia.

HOWE: And your New York girls are so naïve.

MRS. MURRAY: And so romantic. You should see them on a moonlit night in the forest of Manhattan.

MRS. MURRAY

(Verse)

All crowds are such a menace
To love's sweet rendezvous.
I've the best of places
For our fond embraces.

OFFICERS

Tell me where it is, and I'll meet you!

MRS. MURRAY

It's not in Rome or Venice
Or where the shamrock grows;

OFFICERS

To the Nile or Po, dear,
I don't want to go, dear.

MRS. MURRAY

No. I'll meet you where the Hudson flows!

(Refrain)

Meet me in the forests of Manhattan,
There are secret corners we can chat in.

There's a sylvan den,

A sweet secluded Harlem glen!

And we will find a cozy cranny in Manhattan,

Just the kind that nanny goats have sat in.

Love will find repose

Where the Hudson River flows.

HOWE

When the moon is shining down on Wall Street,

Meet me in the shadow of the wall.

TRYON

Then we'll run down every large and small street.

OFFICERS

Half a mile up Broadway you can hear the crickets call!

HOWE

We will find a wagon we can speed in;

TRYON

All the thickest woods we'll journey through,

OFFICERS

And I'll feel like Adam in his Eden

In the lovely Bronx with you!

(Refrain)

(Dance)

Bye and Bye (Runaround) [Track 5]

(Betsy and Sir John enter and do the Runaround.)

SIR JOHN: Betsy . . .

BETSY: Sir John.

(Betsy exits.)

SIR JOHN: How she loves me. (*Harry enters and laughs at Sir John.*)

I don't see anything to laugh at.

HARRY: You're not standing where I am. How can you be serious with that little Irish baggage?

SIR JOHN: Harry, just to look at her ought to be enough for any but a blind man. Still, I'd like to know why she tried to get rid of us.

HARRY: Any but a blind man could see that. She can't bear the sight of us—any of us.

SIR JOHN: But she . . .

HARRY: She thought you were the easiest to play on. She saw you were soft-hearted.

SIR JOHN: I'm soft-hearted?

HARRY: You're soft-hearted and soft-headed.

Bye and Bye (Underscore) [Track 6]

SIR JOHN: But I'm sure you're not my personal enemy.

BETSY: And why not?

SIR JOHN: You couldn't be, when you know I love you. Say you don't hate me.

BETSY: I don't hate *you*. It's not your fault. It's your people, you British, this war . . .

SIR JOHN: But war is a man's business, Betsy.

BETSY: No, war is women's business. This wilderness was made livable by women and we're all going to fight for it, every one of us.

SIR JOHN: But when it's all over? There will still be you and there will still be me. What of us? Our countries will make peace. Must we still be enemies?

Bye and Bye [Track 7]

BETSY: How can I love you when all of your hopes are against all of mine?

SIR JOHN

(*First verse*)

If you'll only bide the time
And fortify your heart,
Fortune will decide the time
When sorrows will depart.
Let's put heads together
And be fancy-free.
Make your troubles disappear,
Let bliss appear
And see
All the jolly times of days to be.

(*Refrain*)

Bye and bye,
Not now but bye and bye,
Somehow we'll try and buy
A little nest.

Scheme a while when lonely,
Dream a while,
'Twill only seem a while
And love will do the rest.
Our happy days will come
Though slight delays will come;
The bright sun's rays will come
From out the sky.
Every cloud just flies on,
Love is on the far horizon,
You'll be my sweetheart bye and bye.

BETSY

(Second verse)

Why should we be sorrowful
When just ahead we see
Pictures of tomorrow full
Of things that ought to be?
We won't know a trouble,
We won't know a care;
Every storm we weather, dear,
Together, dear,
Seems fair.
While we dream of all we have to share.

(Refrain)

(Betsy and Sir John sing third refrain.)

Old Enough to Love [Track 8]

TRYON

(First verse)

Romeo was very youthful
But unskilled, to be truthful;
Couldn't love her under cover
Though he tried.
Old Don Juan was over fifty
With a great romantic gift he
Had it in him, he could win 'em
'Til he died.
Youth in love may be the fashion,
Young men may excel in passion,
They begin it, love a minute,
Then depart.
Though an old boy may be shopworn

And his head a little top-worn,
He'll be much more settled when he loses his heart.

(Refrain)

You must be old enough to love.
Boys have no training,
They all need explaining.
If you are forty or above,
You can approve her, maneuver,
Remove her like a glove.
Boys fall for fair ones older than their own mamas
Grandpas get rare ones with their purple pajamas,
Methuselah could choose a la petite of twenty-two.
You must be old enough to know the thing to do.

(Second verse)

Good tobacco can't get mellow
'Til it's old and smooth and yellow;
Young tobacco, like young lovers,
Must be cured.
Even cheese is in a coma
Till it gets the old aroma;
Puppy cheese, like puppy love,
Can't be endured.
And despite all criticisms,
All the oldest witticisms
Earn our comic opera authors' daily bread.
Wisdom long must be instilled,
Even pickles must be dilléd.
Good old Noah was just eighty when the kid was wed.

(Tryon and Ladies sing second refrain.)

(Dance)

Sweet Peter [Track 9]

HARRY: I find this much more interesting than talking. Do you really love me?

JANE: Um-hum.

HARRY: I hope your mother doesn't come in.

JANE: I hope your father doesn't come in.

HARRY: Don't worry about the Governor. He's busy drinking.

JANE: Goodness! Where does he keep it all?

HARRY: He must have a hollow leg.

JANE: That's what they used to say about Peter Stuyvesant.

HARRY: The old Dutch governor?

JANE: There's a legend about him.

HARRY: No! Tell me.

JANE

(Verse)

When mein Herr Peter Stuyvesant
Was governor of the town,
He went every night to the tavern
And drank all the Burgundy down.
His wooden leg till dawn would peg
While wifey at home would frown,
And when he would hobble home in the gloom,
His wife knew the sound of his Boom! Boom! Boom!

(Refrain)

Sweet Peter, sweet Peter
Had a wife and couldn't cheat her.
Naughty Peter couldn't cheat her
With his Boom! Boom! Boom!
Sweet Peter, sweet Peter,
Wide awake in bed he'd meet her,
Naughty Peter, he would greet her
With his Boom! Boom! Boom!
Homeward he'd stumble,
With the key he'd fumble,
Downstairs he'd tumble
When she threw a broom.
Sweet Peter, sweet Peter
Had a wife and couldn't cheat her,
Pickled Peter couldn't cheat her
With his Boom! Boom! Boom!

(Second refrain sung by Jane and Harry)

(Dance and third refrain sung by chorus)

Yankee Doodle [Track 10]

TRYON: Another toast to the King! You know, dear old what's his name of
England!

HOWE: Tryon, why don't you let us have that ditty that Major Tree wrote about the
Yankees?

TRYON: Let me see. It goes like this.

(sings)

Yankee Doodle, keep it up,
Yankee Doodle dandy.

Mind the music and the step
And with the girls be handy.

OFFICERS

Yankee Doodle, keep it up, etc.

(The scene changes to General Putnam's camp in the Battery.)

BETSY: Oh, General Putnam—I'm Betsy Burke, Mrs. Murray's niece. Did you know the British have captured Jimmy?

PUTNAM: Quick, child, what do you know?

BETSY: The British Generals are still at my aunt's House—they know you are here—they know how small your force is, and the Bloomingdale Road is open.

PUTNAM: Have they made any attempt to throw a line across the island to cut me off from Washington?

BETSY: No, sir.

PUTNAM: We dare not risk an encounter. My child, you must return to "The Grange." If you find the situation unchanged—give me a signal to march.

BETSY: Yes, sir. But how?

PUTNAM: Your aunt *must* keep the British in her house overnight.

BETSY: You can depend on her, sir.

PUTNAM: As soon as they are asleep and the house is dark—light a lantern in a window toward Bloomingdale Road, count to ten slowly and put it out.

BETSY: As soon as I'm sure the way is clear for you—light a lantern in a window toward Bloomingdale Road, count to ten slowly and put it out.

PUTNAM: That's right, my child. You understand.

BETSY: Good night, General Putnam.

PUTNAM: Good night, my child, and God bless you.

(The scene changes back to the drawing room. The tipsy British officers are still singing "Yankee Doodle.")

Here's a Kiss (Underscore) [Track 11]

BETSY: Good night, Sir John.

SIR JOHN: Betsy, we may leave early in the morning, before we have time to say goodbye.

BETSY: Goodbye then, Sir John. I'm sorry I can't be wishing you good luck.

SIR JOHN: Won't you stay down a few minutes? We may never see each other again.

BETSY: Think of that, now!

SIR JOHN: It may all be over.

BETSY: I wanted it to be over this morning . . .

SIR JOHN: It isn't so—it can't be!

BETSY: It's true.

SIR JOHN: Why don't you look at me? Betsy . . . you're beautiful. I love you . . . I love you. That's all I can think of in this last moment together.

BETSY: Not whilst our countries are fighting.

SIR JOHN: There is no war, not now. There are only we two—

BETSY: I love, I do! I love you . . . don't go. Please don't go.

(There is a long kiss.)

SENTRY 1: *(from a distance)* Corporal of the King's Guard, post number one.

SENTRY 2: *(from a longer distance)* Corporal of the King's Guard, post number two.

Here's a Kiss [Track 12]

BETSY

(Verse)

It's only been hail and farewell—

Brief our meeting,

Moment fleeting,

But mem'ries of love will wear well,

When you start your

Sad departure,

In your heart your regrets you'll bear well.

(First refrain)

Here's a kiss,

I'll give you this

As keepsake of my love.

With a fond adieu

I'll pledge my love anew.

Ever, dear, this souvenir

Will help me to remember!

Here's my heart

To hold when we part,

Here's my love for you!

SIR JOHN

(Second refrain)

Here's a kiss, etc.

BOTH

Here's my heart

To hold when we part,

Here's my love for you!

Finale Act Two [Track 13]

(Betsy exits; Sir John sings in his chair, the stage darkens.)

SIR JOHN *(fighting sleep)*

Here's a kiss,

I'll give you this

As keepsake of my love.

(He nods.)

I'll pledge my love anew.

Ever, dear . . .

Will help us to remember . . .

(He dozes off to sleep. Betsy steals down the stairs with a lighted lantern. She stealthily approaches the porch and hangs the lantern on a bracket. As she does so, there is a shot offstage. Betsy staggers back. The shot arouses Sir John.)

SIR JOHN: Who's there? Stand by . . . so! . . . that light! That light's a signal!

(He rushes forward to extinguish it. Betsy rushes to his path and points a gun at him.)

BETSY: Don't come a step nearer.

SIR JOHN: Betsy! Good Lord! You do this to me?

BETSY: Not to you; to Britain!

SIR JOHN: So you hold your damned rebel cause higher than anything in the world.

BETSY: Yes. I hold my damned rebel cause higher than anything in the world.

SIR JOHN: To think I believed you . . . *you* loved me.

BETSY: *Sure* I love you, but would you have me sell my country for a kiss?

SIR JOHN: Shoot! Go on and shoot! *(He rushes to her, grabbing the weapon out of her hand, and shoots at the lantern extinguishing the light.)* The damned signal is out!

BETSY: No! The damned signal has just been given and *you* gave it!

SIR JOHN: What?

BETSY: The signal for General Putnam to pass was light on and light off. I put it on, and you put it off. I am grateful to you, Sir John Copeland.

SIR JOHN: You spitfire!

(Generals Howe, Tryon, and Clinton rush down the stairs.)

TRYON: What's that noise?

HOWE: Who fired that shot?

SIR JOHN: This young lady lit that lamp as a signal and I shot it out.

(Sounds of men marching, rifle shots are heard offstage.)

HOWE: What's that?

BETSY: It's Putnam. They're joining the main forces and you can't stop them now.

TRYON: It is Putnam! And he's joining Washington.

HOWE: Madam, you'll be held to account for this. The British command in New York now you know. Good day.

(The generals exit. Sir John moves to follow them.)

BETSY: John! John!

(She faints in his arms. Mrs. Murray and Jane rush down the stairs.)

SIR JOHN: Betsy, you're wounded. Look up, Betsy, speak to me, speak to me. I love you. I love you.

(sings)

Here in my arms it's adorable! etc.

(During the reprise Mrs. Murray and Jane take Betsy from him. Morgan's scouts enter.)

1st SCOUT: Frank, here's another one of those damned redcoats.

(Both men seize Sir John by the shoulders.)

2nd SCOUT: You're a prisoner.

(Scouts take Sir John away. Curtain.)

EPILOGUE

Before the Murray Mansion, 1783

Intermezzo [Track 14]

Opening Chorus [Track 15]

GIRLS

Sing ho! Sing ho! Sing hey!

The world is bright and gay!

Our boys come home, our boys come home,

Our boys come home today, today,

Our boys come home today, today,

Our boys come home today!

Our arms are open wide,

Our bosoms swell with pride.

After the hardships they've been through,

What in the world would we not do
To drive all trouble away,
All worry and care away!

ADELE

They're coming up the hill!

POLLY

They're passing by the well!

ADELE

I cannot wait!

POLLY

Come on, let's go!

GIRLS

We'll meet them on the hill
To show our hearts are with them still!
Welcome home! Welcome home!
Welcome to your hard-earned rest.
Welcome home again, ne'er to roam again
From the ones you love the best!

MEN

We love Emmeline, we love Caroline,
We love Betsy, Maude, and Kate.
Sweet Patricia, all militia
To your charms will abdicate.

MEN and GIRLS (*in counterpoint*)

Welcome home! Welcome home!
Welcome to your hard-earned rest.
Welcome home again, ne'er to roam again
From the ones you love the best!

We love Emmeline, we love Caroline,
We love Betsy, Maude, and Kate.
Sweet Patricia, all militia
To your charms will abdicate.

(*Dance*)

Bye and Bye (Reprise) [Track 16]

MRS. MURRAY: Dear, dear Jane, married to an Englishman . . . My husband will hang us. (*She exits into house.*)

BETSY: How sensible you were to go off and be married.

HARRY: Can't you see lots of happiness for us?

BETSY (*tearfully*): Yes . . . it's . . . it's wonderful.

JANE: Harry, go and see if the coach has dropped the rest of our luggage.

HARRY: I know it has.

JANE: Well, go and look anyway.

HARRY: I know it has . . . but I'll go and look!

JANE: I'm sorry, Betsy dear. We didn't mean to hurt your feelings.

BETSY: I know; it's miserable of me to act this way, but I can't stop thinking of John.

JANE: Try to think of yourself a little.

BETSY: I can't . . . I can't think of anything, save that I want him.

JANE: Betsy dear, keep on hoping. Surely there will be great happiness for you.

BETSY

Our happy days will come,
Though slight delays will come;
The bright sun's rays will come
From out the sky.
Every cloud just flies on,
Love is on the far horizon,
You'll be my sweetheart bye and bye.

Finale Ultimo [Track 17]

(*A fanfare of trumpets is heard. A platoon of soldiers enters and forms an entrance at the gate. Envoy enters and addresses Mrs. Murray.*)

ENVOY: Is this the house of Mrs. Robert Murray?

MRS. MURRAY: I am Mrs. Murray.

ENVOY: I come in advance of the commander-in-chief of the American forces, General George Washington, who comes in person to have speech with Mrs. Murray.

BETSY: Auntie!

MRS. MURRAY: Why, I . . . I don't know what to say . . .

(*General Washington enters. The ladies bow reverently.*)

WASHINGTON: Please, Mrs. Murray. It is I who should bend my knee in your presence.

MRS. MURRAY: This is a great honor, General, which I shall always remember.

WASHINGTON: No, my lady. This is but a meager tribute, I come to you in behalf of our Free American Colonies to express our lasting gratitude for your loyalty and heroism. It is to the nobility of our women, their strength and confidence, that we owe our victory. America is proud of you, and as her servant I come to thank you and to kiss your hand.

MRS. MURRAY: My heart is so full . . . I can't speak.

WASHINGTON: There is no need to speak . . . you have acted! Your deeds have been more eloquent than words ever should be, and your niece . . . My dear child, you are the sweetest patriot of all. The noblest . . . And truest! Your bravery has made you an example for all Colonial womanhood. You've earned great happiness. Yet your eyes are sad, your heart is heavy when it should swell with pride . . .

BETSY: How can I be proud? I'm undeserving when I feel as I do. Tell me, is it treason to love an enemy?

WASHINGTON: We have no enemies now . . . Our enemies of yesterday are our friends of today. My dear little lady, America owes you a great debt. She can never discharge it in full, but she can do something . . . and she is sending you a gift . . . A gift we hope you will always prize. And now, Mrs. Murray, I must go on. Delays and disappointments on all sides encompass me with difficulties and provide each day some fresh source of uneasiness. Let this be my apology for leaving you so abruptly.

MRS. MURRAY: God bless you!

WASHINGTON: I hope, ladies, we shall meet again.

(Betsy bows low. Washington exits. There is a short blast on the trumpets. The soldiers file out. After them, the girls skip, waving handkerchiefs. Betsy is left alone.)

SIR JOHN *(offstage)*

Next to my heart it is ever so lonely,
I'm holding only air,

(He enters. Betsy turns around and sees him, his arms outstretched toward her.)

While here in my arms it's adorable!

(She goes slowly into his arms.)

BOTH

It's deplorable
That you were never there.

(Curtain.)

Bows [Track 18]

Exit Music [Track 19]

APPENDIX

The Pipes of Pansy [Track 20]

HARRY

(Verse)

Sing a song of the great god Pan.
He was young when the world began.
Today he's old and decrepit,
Far too enfeebled to step it.
His merry pipes are played
Now by a merry maid.
Old Pan's daughter
Pipes through the forest glade.

(Refrain)

The pipes of Pansy are playing
And saying
You must love someone!
The pipes of Pansy are calling
You're falling
So just love someone.
Leave your care
And catch the sunbeams in your hair.
When Pansy's pipes are blown
How can you live alone?
The sky is bluer than azure,
It has your
Emotions tingling.
The song is newer than June is,
The tune is
The oceans mingling.
Two by two,
When even sparrows get married,
What else can you do?
The pipes of Pansy are calling to you.

(Dance)

HARRY

The sky is bluer than azure,
It has your
Emotions tingling.

JANE

The song is newer than June is,
The tune is
The oceans mingling.

BOTH

Two by two,
When even sparrows get married,
What else can you do?
The pipes of Pansy are calling to you.

David Brophy, principal conductor of the RTÉ Concert Orchestra since 2007, is the leading Irish conductor of his generation. He studied in Ireland, England and Holland. He has collaborated with such internationally-acclaimed soloists as Barry Douglas, Willard White, Lesley Garrett, Sir James Galway and Lang Lang. His broad musical tastes have led to collaborations with U2, Sinéad O'Connor, and Jon Lord (Deep Purple). His work with new-music ensembles Vox 21 and Crash Ensemble has led to numerous world premieres of works by leading Irish composers while his operatic work has included partnerships with Lyric Opera Productions, Opera Theatre Company, Opera Ireland, Glashule Opera and NI Opera. Film credits include Shaun Davey's scores for *The Abduction Club* and *Ella Enchanted*. Mr. Brophy has appeared on broadcasts on RTÉ, BBC, CBC (Canada), and EBU and has recorded for Silva Screen, Tara Records and New World Records (Victor Herbert's *Eileen*).

Annalene Beechey trained at The Bull Alley Theatre Company in Dublin. She began her professional career understudying the role of Cosette in the first national touring company of *Les Miserables* and went on to play the role in London for two years. Her theater credits include Miss Chasum in the world premiere of *Awaking Beauty*, Annette in the Boubllil/Schonberg/Legrand *Marguerite*, Belle in Disney's *Beauty and the Beast*, Anne Egerman in *A Little Night Music*, Dorothy in *The Wizard of Oz*, Johanna in *Sweeney Todd*, and Christine in *The Phantom of the Opera*. Concert highlights include appearances with John Wilson and his Orchestra, as a soloist for numerous BBC Radio concerts, Eliza Doolittle in *My Fair Lady* (BBC Proms 2012), Kathy in *Singin' in the Rain*, and Susie in *The Good Companions*. Recordings include *Marguerite*, *Moonlanding*, *The Ha'penny Bridge*, *The Ratcatcher*, *Nosferatu*, and a solo album, *Close Your Eyes*.

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Hal Cazalet divides his time between Europe and the United States, performing in opera, musical theater and cabaret. He has created roles for world premieres such as Gerard in *Les Enfants Terribles* by Philip Glass (Nonesuch Records) and Nicholas in Todd Machover's *Death and the Powers* at the Monte Carlo Opera and Chicago Opera Theater. His performances of the songs of Wodehouse, Kern and Gershwin with pianist Steven Blier for NYFOS at Weill Hall, Carnegie Hall, and at London's Wigmore Hall have resulted in the recording *The Land Where the Good Songs Go* (Harbinger Records) and appearances on Loose Ends for BBC and WNYC Radio. Stage credits include Dick Dauntless in *Ruddigore* for Opera North, Cascada in *The Merry Widow* for English National Opera, and Albert in *Albert Herring* for Glyndebourne Touring Opera. As a composer/lyricist he has had works performed at the Aspen Music Festival and live on BBC Radio 3.

British baritone **James Cleverton** trained at the Royal Scottish Academy of Music and Drama and was a young artist at Zürich Opera's renowned International Opera Studio. One of Britain's leading Gilbert & Sullivan baritones, he is well known for The Pirate King (*Pirates of Penzance*) with the D'Oyly Carte, Giuseppe, Captain Corcoran, Grosvenor, and Strephon. He has also sung Eisenstein and Falke (*Die Fledermaus*) and Danilo (*The Merry Widow*). A principal at the Royal Opera House, Covent Garden, Cleverton made his debut as Gregorio (*Roméo et Juliette*). For English National Opera he has performed Oppenheimer (*Doctor Atomic*) and First Officer (*Death of Klinghoffer*). At the Stadttheater St. Gallen, he sang Papageno (*Die Zauberflöte*) and made his Salzburger Festspiele debut in Berg's *Lulu*. Other roles include Don Giovanni, Eugene Onegin, Ford (*Falstaff*), Enrico (*Lucia di Lammermoor*), Almaviva (*Le nozze di Figaro*) and Figaro (*The Barber of Seville*).

Baritone **Joe Corbett** is from Cork. He studied at the Royal Irish Academy of Music in Dublin and at the Guildhall School of Music and Drama in London. In Ireland, he has sung roles for Opera Ireland, Wexford Festival Opera, Opera Theatre Company and Opera Northern Ireland. His operetta and music-theater roles include Danilo and Njegus in *The Merry Widow*, Captain Corcoran in *H.M.S. Pinafore*, Petruchio in *Kiss Me Kate*, Sky Masterson in *Guys and Dolls*, and *Side by Side by Sondheim*. As an actor he has toured with Dublin's Pan Pan Theatre in Ireland, Canada and Poland. Concert performances include *Messiah* with the Irish Chamber Orchestra and recitals at Dublin's National Concert Hall. He has recorded the role of Sir Reggie in Victor Herbert's *Eileen* (New World Records) and *The County Mayo*, a song cycle by Joan Trimble (Marco Polo).

Kim Criswell enjoys a successful career in musicals, recordings, on the concert stage, and as a recitalist. She has been seen on Broadway in the original casts of *Nine*, *Baby*, *Stardust*, and *The Threepenny Opera* with Sting. West End shows include *Annie Get Your Gun*, *Dames At Sea*, *The Slow Drag*, and *Elegies for Angels, Punks, and Raging Queens*. Recent performances include The Old Lady in *Candide* for the BBC, Théâtre du Châtelet, and La Scala, the Mother Abbess in *The Sound of Music* at the Châtelet, Dinah in *Trouble in Tahiti* in Munich, a Cole Porter concert at the Ravenna Festival, and concerts with the John Wilson Orchestra. Her recordings include *Anything Goes*, *Annie Get Your Gun*, *Kiss Me Kate*, *Wonderful Town*, *On the Town*, and many others, as well as solo albums *The Lorelei*, *Back to Before*, and *Something to Dance About: The Music of Irving Berlin*.

Mezzo-soprano **Rachel Kelly** has recently completed her Masters in the Opera course at the Royal Academy of Music with the distinction of having being awarded the highly-prized DipRam for excellence. A Samling scholar and a Solti Accademia young artist, she will be taking her place as a Jette Parker young artist at Covent Garden on the Jette Parker programme from September 2013. Roles include Béatrice in *Béatrice et Bénédict*, conducted by Sir Colin Davis; Wu in the world premiere of Peter Maxwell Davies' *Kommilitonen*; Carmen; Dorabella in *Così fan tutte*; and Ramiro in *La finta giardiniera*. Ms. Kelly has been a solo performer with the RTE National Symphony Orchestra of Ireland. She has recorded the role of Rosie in Victor Herbert's *Eileen* (New World).

John Molloy comes from Birr in Ireland, and studied at the DIT Conservatory of Music & Drama, Dublin, and the Royal Northern College of Music, Manchester. In 2005 he graduated from the RNCM, receiving the college's highest accolade for performance, the PPRNCM Diploma. He has received awards and bursaries from the Arts Council of Ireland, the John

McCormack Society of Ireland, and was a major scholar of the Peter Moores Foundation from 2004–2006. He completed studies at the National Opera Studio in London. Recent engagements include Arthur (Maxwell Davies' *The Lighthouse*), Sarastro (*Die Zauberflöte*), Figaro (*Le nozze di Figaro*), Luka (William Walton's *The Bear*), Stravinsky's *Renard*, Leporello and Masetto (*Don Giovanni*) and Le Commandeur de Beaupré (Amboise Thomas' *La Cour de Célimène*).

Philip O'Reilly was born in Coventry, England. He first studied engineering and worked in the motor industry for some years before embarking upon vocal study with Otokar Kraus, while working as a professional chorister in London. His operatic debut came with Glyndebourne Opera in their acclaimed production of Rossini's *La Cenerentola* as Don Magnifico. This led to appearances onstage in opera houses as far flung as Reggio Emilia to Teatro Colón in Buenos Aires. His concert repertoire ranges from medieval to contemporary music, with many leading conductors and orchestras in Edinburgh, Salzburg, Granada, Tokyo, and the BBC Promenade Concerts.

Stephen Rea began his acting career at Dublin's Abbey Theatre before moving to London, where his first role was Tommy Owens in Sean O'Casey's *The Shadow of a Gunman*. He worked extensively at the National Theatre and the Royal Court. He was nominated for a Tony Award (Best Actor) for his performance in *Someone Who'll Watch Over Me* by Frank McGuinness. He has appeared in numerous films, including *Ondine*, *Nothing Personal*, *Stuck*, *V For Vendetta*, *Breakfast on Pluto*, *Interview With the Vampire*, *The Doctor and the Devils*, *The Company of Wolves*, and *The Crying Game*, for which he was nominated for an Academy Award and a Golden Globe.

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